



Studio Directing and Technical Directing

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Welcome to the Studio Directing and Technical Directing class! This class is designed to prepare and qualify you to act as the Director and/or Technical Director on programs produced in the Fayetteville Public Access Television studio. In order to pass this class you must complete the instructor led hands-on training and score at least 70% on a proficiency test.

The Role of the Director and the Technical Director:

The role of the Director is to orchestrate the actual recording of the program. In television production the Director is responsible for the look of the program. The Director is in charge of all crew members and is responsible for coordinating all technical aspects of the show. The Director will determine what kinds of shots and camera movements to use during the production. In addition to these duties and responsibilities, the Director's job is to help the crew and talent to function as a team. The Director's job is to clearly and effectively guide the crew through the production.

Assisting a Director in the control room is the Technical Director who operates the video switcher and other equipment. They are the physical extension of the Director in the control room. The Technical Director is also responsible for executing the technical aspects of the production and following the instructions of the Director. In many cases the Director may choose to also act as the Technical Director.

Communicating with the Crew:

For the Director, communication with crew members is crucial to the successful execution of any studio production. Before a production begins the Director should put on their headset and make sure that each crew member can hear them clearly.

Directing Commands:

Because studio production involves the activities of numerous crew members, the Director's instructions must be clearly phrased. Even the sequence of the words used is important. When these cues are given, the Technical Director and other crew members will perform the action that has been requested. Below are some directing cues and their meanings.

'STAND BY'

This command is given by the Director to prepare crew members for the action the Director is planning to execute and will be followed by the command for that action. (EXAMPLE: "Stand by to take camera two")

'FADE UP' / 'FADE DOWN'

The fade up or fade down command is given when transitioning from black to a video source or from a video source to black, or fading up or fading down an audio source.

'DISSOLVE'

A dissolve command is given when the Director is requesting a video transition between two video sources where one source dissolves or blends into the next.

'TAKE'

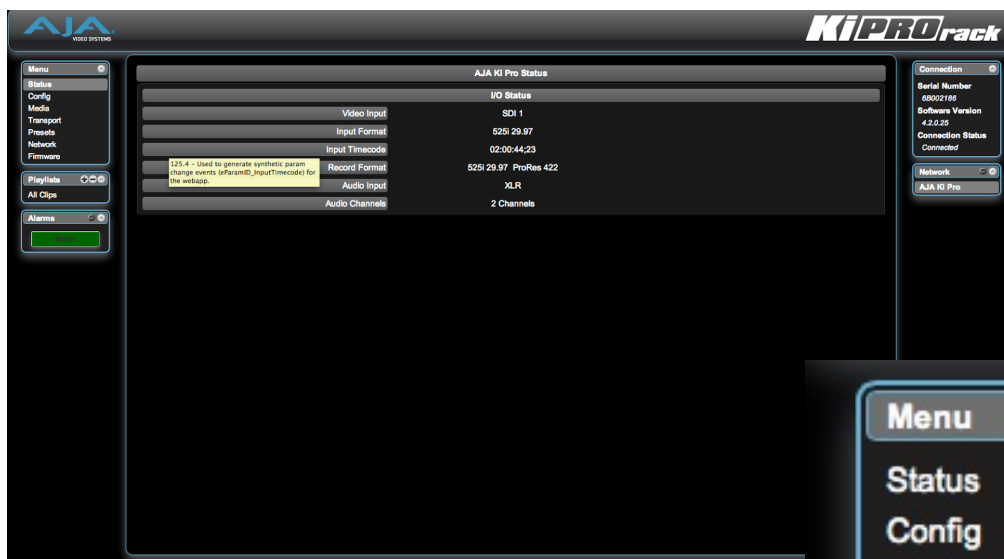
A take is an instant switching from one video source to another. A take is also referred to as a 'CUT'. (EXAMPLE "Take camera two")

'CUE'

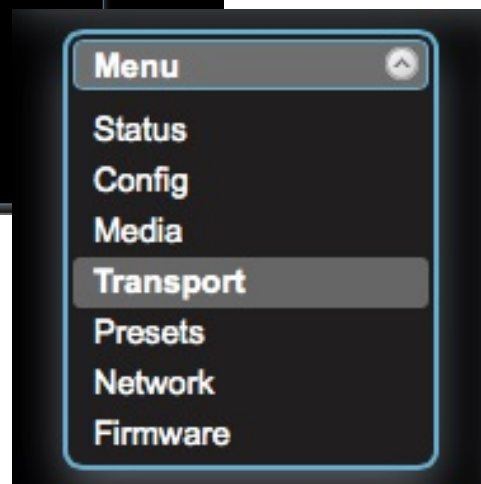
This command is given to the talent to begin speaking or taking appropriate action. It is given by the Director and relayed to the talent by the Floor Director using hand signals.

Recording:

In this studio we no longer record on video tape or DVD. All studio programs are recorded directly to a hard drive. This hard drive is accessible through the touch screen located directly in front of the video switcher. To access the hard drive double click on the AJA Ki Pro Rack icon located on the desktop. The AJA Ki Pro Rack interface will then open to the status window.



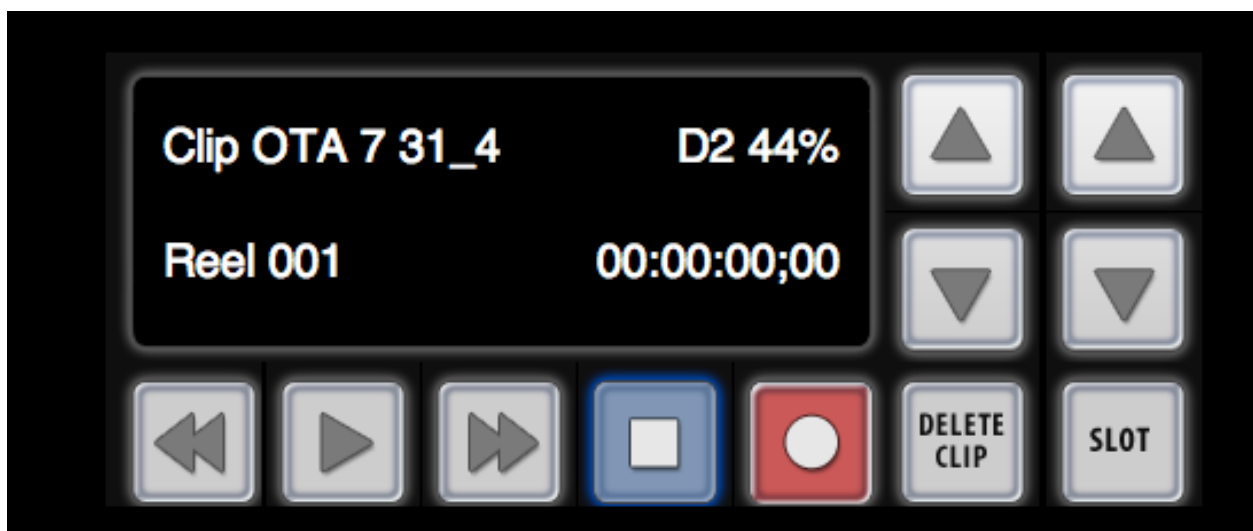
Once the interface has opened click on 'TRANSPORT'.



You should now see a screen in front of you with PLAY, STOP, REWIND, FAST FORWARD and RECORD buttons. In order to start recording you must press the red RECORD button. When you see the timer numbers moving you know you are recording.



When you have finished with the production, press the STOP button and you will have stopped recording once you see the timer numbers stop moving.



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 Rewind Play Fast Forward Stop Record

Each time you stop recording you will create a video file on the hard drive. In order to access these files for post production work at the Television Center, you will need to be qualified to use the editing equipment. See a staff member for information about enrolling in editing classes.

The Video Switcher:

The video switcher is operated by the Technical Director. Directing commands will be given by the Director and the Technical Director will execute those actions utilizing the video switcher.



Video Switcher Busses:

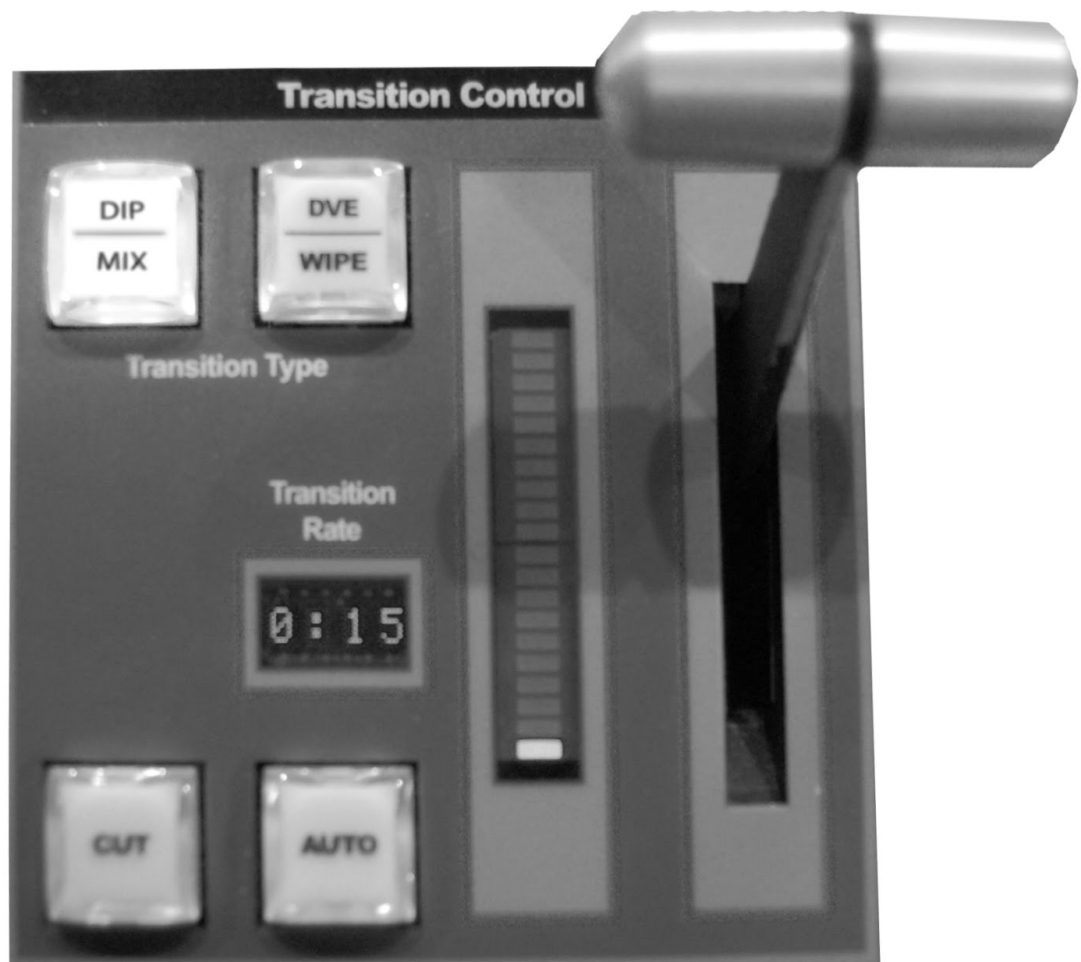
On the lower left portion of the video switcher there are two rows of buttons. These buttons are the 'PROGRAM' and 'PREVIEW' busses. The bottom row is the preview bus and the current selection will be lit in green. The current selection on the preview bus will also appear in the preview section of the multi-view monitor. This allows the Technical Director and Director to visually preview a shot before using it in the production. The top row is the program bus and the current selection will be lit in red. The current selection on the program bus will also appear in the program section of the multi-view monitor. Whatever appears on the program monitor is what is being recorded or being telecast live. Directly above the program and preview busses is the source names indicator. These source names correspond with the buttons located directly below them.



Transition Controls:

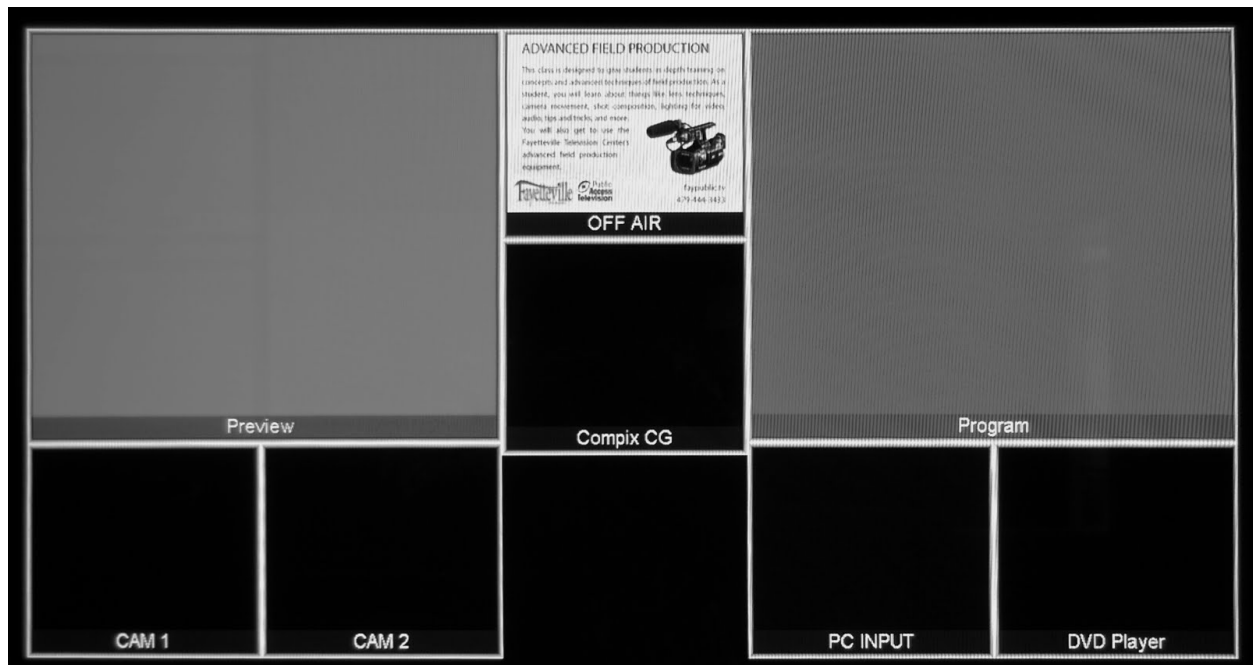
Directly to the right of the program and preview busses are the transition controls.

- The 'FADER BAR' allows the Technical Director to perform a gradual transition between the preview and program busses. The speed of this transition is dependant on how quickly or slowly the bar is moved from top to bottom or from bottom to top.
- Pressing the 'CUT' button will instantly swap the selections on the preview and program busses.
- Pressing the 'AUTO' button will perform the transition selected by the Transition Type buttons between the preview and program busses at the transition rate shown in the window above it.
- The 'DIP/MIX' button allows you to select either a dip or a dissolve transition to be used when transitioning between the preview and program busses.
- The 'DVE/WIPE' button allows you to select either a digital video effect or a wipe transition to be used when transitioning between the preview and program busses.



The Multi-View Monitor:

The large video display located in front and above the video switcher allows the Director and the Technical Director to see the program, preview, and the video sources available on the switcher.

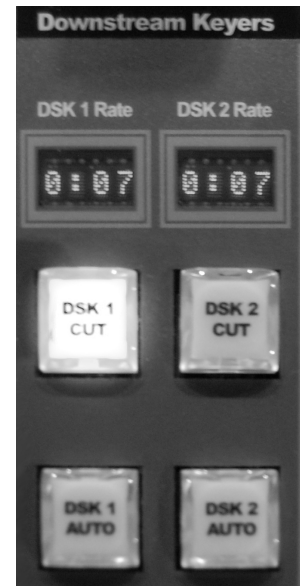


The windows on the video display are Camera 1 and Camera 2, the PC input, the DVD Player, the Off Air signal, the Compix CG and the preview and program monitors.

- On the lower left you will see the Camera 1 and Camera 2 monitors. These are the monitors for each of the studio cameras and allow you to see what the camera operator sees.
- On the lower right you will see the PC Input. This allows you to see any information being sent from a PC source.
- To the right of that is the DVD Player monitor. This allows you to see any video being sent from the DVD player.
- The top middle monitor is the Off Air signal and it allows you to see what is being telecast currently on the channel. This is particularly helpful when doing a live production.
- The monitor in the middle of the screen is the Compix CG monitor and allows you to look at a graphic before you use it in your production.
- The large monitor on the left side of the screen is the preview monitor. This is where you can get a good look at a shot before you select it. Whatever is selected on the preview bus will appear in this monitor. It is also where you can see what will be sent to the program feed when a transition is completed.
- On the right side of the screen is the program monitor. This is where you see what is being recorded or sent to telecast. Whatever is selected in the program bus is what appears on this monitor.

Graphics:

On the lower right part of the switcher are the 'Downstream Keyers' or 'DSK' buttons. These buttons are used to bring in graphics and take out graphics. There are buttons for both DSK 1 and DSK 2. The reason there are two Downstream Keyers is so you can have multiple graphics up on the screen at one time. DSK 1 has both a 'CUT' and an 'AUTO' button. Pressing the 'DSK 1 CUT' button will instantly bring in a graphic and pressing it a second time will take that same graphic out instantly. Pressing 'DSK 1 AUTO' will bring in a graphic with a dissolve transition and pressing it again will remove that same graphic using a dissolve transition. The same is true of the 'DSK 2' buttons.



NOTES

The Director's Rundown:

The following is a simple Director's rundown to begin your program. The Director should write this out in advance of the the production and follow it. Every production is different so tailor the rundown to the specifics of each production. Be sure to include all the necessary elements in this rundown so nothing is overlooked.

Opening:

1. Stand by in the studio. Stand by in the control room
2. Quiet on the set
3. Stand by to record
4. Record
5. Stand by to fade up to camera two
6. Stand by to mic and cue talent in 5, 4, 3, 2, 1
7. Fade up to camera two
8. Mic and cue talent

During the production the Director should continue to follow the action and give commands to crew members to frame their shots, monitor audio quality, and bring in graphics as necessary. Also, it's very important to listen to the talent so you are ready for any breaks, roll in material, or when the program is coming to a close.

Closing:

1. Stand by to wrap talent
2. Wrap talent
3. Stand by to fade out mics
4. Stand by to dissolve to credits
5. Fade out mics
6. Dissolve to credits
7. Stand by to fade to black
8. Fade to black
9. Stop recording, all clear

NOTES

Directing Tips:

- Be extremely familiar with shot composition and terminology and be sure all of your crew understand it as well.
- Always discuss with your crew what you anticipate to occur during the show before it begins. Alert them to any special situation or aspect of the production.
- Give all directing commands clearly and precisely.
- Keep your composure even in difficult situations or when errors occur.
- Call the camera number before giving instructions. For example, “Camera two, give me a close-up of the guest. Camera one, give me a wide shot”.
- Be specific in your commands. When you instruct a camera to zoom, say “Camera one, zoom in to a close up of the host” rather than “Zoom in”.
- Don’t give 'STAND BY' commands too far in advance or your crew may not be ready when the time to execute the command actually arrives. It is okay to give a 'STAND BY' command a second time if it has been some time since you first gave it.
- Always announce which camera is live and remind your operators if the shot is held for a while. For example, “Camera one is live” a minute or two later “Camera one is still live”.
- Talk to the camera operators by the camera number they are on, not by their name.
- Once you have begun a production camera operators and the Floor Director should not speak to you through the headset unless it is absolutely necessary. If a camera person speaks the talent may become distracted.
- If you make a mistake, correct it quickly and forget it. Don’t neglect the rest of the show by dwelling on the mistake.
- During the show speak only when necessary. If there is too much talk people will stop listening carefully and may miss important instructions.